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ROOM 44.

AN ORIGINAL FARCE
IN ONE ACT.

—BY—

Geo. A. Simms.

—O—

— TO WHICH IS ADDED —

A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—
ENTRANCES AND EXITS—RELATIVE POSITIONS OF THE
PERFORMERS ON THE STAGE, AND THE WHOLE
OF THE STAGE BUSINESS.

—O—

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—O—

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—CLYDE, OHIO:—

AMES' PUBLISHING CO.

ROOM 44.

CHARACTERS.

LANDLORD.....*Of Palace Hotel*
JIM GREEN.....*Characteristic Georgian*

—o—

PROPERTIES.

Sheet spread on floor; bed bugs; rats; pistol; table; chairs; bread. Sheets, rats, table and chairs to be arranged with string, so as to be drawn off stage.

—o—

Time of Performance—25 minutes.

—o—

TMP96-006793

STAGE DIRECTIONS.

R., means Right; L., Left; R. H., Right Hand; L. H., Left Hand; C., Centre; S. E.; [2d E.] Second Entrance; U. E., Upper Entrance; M. D., Middle Door; F., the Flat
D. F., Door in Flat; R. C., Right of Centre; L. C., Left of Centre.

R. R. C. C. L. C. L.

* * * The reader is supposed to be upon the stage facing the audience.

Room 44.

SCENE I—Street or Wood.

Enter, LANDLORD, r.

Landlord. Well, well, well! Here I am in a terrible fix—the owner of a large hotel and all of my guests are leaving simply because a man committed suicide in Room 44 last night. If this keeps up I'm a ruined man in a month. (*whistling without*) Hello! What's that? A sucker; I'll catch him!

Enter, JIM GREEN, l.

Land. (*touching him on shoulder*) Say, my man——

Jim. You say it *I'll* listen.

Land. Well; where are you going?

Jim. See dat little yaller house down dar, painted green?

Land. Yes.

Jim. Well, I'se goin' down there to stop over night. (*starts off, r.*

Land. (*catching him by arm*) Hold on a moment! I'm the owner of a large hotel——

Jim. Who said you wasn't! (*starts off*

Land. (*stops him*) But say—I keep rooms to let.

Jim. Just keep on letting dem, boss.

Land. But I'll give you board cheaper than any one else.

Jim. How cheap? (*interested*

Land. Well, I'll give you a nice room and board for two dollars and a half a week.

Jim. (*starts off*) I don't want to buy your hotel. Why I kin get board over here to (*name some hotel in the place*) for twenty-five cents a week.

Land. Well, I'll give you board for twenty-five cents a week.

Jim. Will you, boss— and a good room?

Land. Yes; and a first-rate room. The room has an even number, too; so you needn't think there are spooks or goblins about it.

Jim. (frightened) What number?

Land. No. 44.

Jim. (picking up duds) I'm goin'!

Land. Why?

Jim. Why, dat's de room de man made susanside in No, sir! You can't hire me ter stay in it!

Land. Oh, that was in the Little Palace hotel. Mine is the Big Palace hotel.

Jim. Yes; dat was de Little Palace hotel--dis is in de Big Palace hotel. Yes; all right, boss! I'll take you up.

Land. Right this way, then! *(exit, r.)*

Jim. (following) Board twenty-five cents a week! Ha, ha, ha! *(exit, r.)*

SCENE II—Bed-room—low lights; table; chair; sheet spread on floor for bed; candle in bottle.

Enter, LANDLORD, r.—followed by JIM GREEN.

Land. Well, my man, here is your room.

Jim. It looks to me like a hallway.

Land. Now, here is the gas. You must be sure and put it out before retiring; and here is your bed—a nice bed of down.

Jim. Yes; yes; way down on the ground—yes.

Land. You must remember to put out the gas on retiring or you will be asphyxiated in the morning.

Jim. Yes; if I don't put out the gas on expiring, I'll be fixated in the morning—yes.

Land. Now again; here is the electric button. You press once—it calls for water; twice—it calls for water; and three times—it calls for stimulating beverages.

Jim. For what was de last?

Land. Stimulating beverages—such as whisky.

Jim. (makes a break for it) Let me push it three times, please!

Land. Hold on! The bar is closed!

Jim. What time does it open, please?

Land. Four thirty!

Jim. Well, call me about three o'clock, please!

Land. Now, sir, as it is getting late, I will say bon jour. (*JIM draws pistol and hunts around*) What are you looking for?

Jim. Why, I'm lookin' fo' the squaw!

Land. Oh, that is simply a French phrase meaning good-night. Now once more, bon jour!

Jim. Swab-swab! (*exit, LANDLORD, R.*) Oh, yes; fine place this! Somewhat of an exemption to a slaughter-house. Yes; he said it was a nice downy bed. I guess I'll ring for some bread.

Rings—goes to bed and stoops over to feel it when in comes the bread by electricity striking him where his pants hang loose—performs several antics, etc.

—I tol' you dis place exemplified a slaughter-house! Well, I guess I'll proceed to expire. (*takes off coat and vest—starts to take off pants, but hesitates—stops*) Guess I won't take off my pants dis time. Last time I stopped at a hotel I took 'em off an' somebody stole dem an' I had to go home in a barrel. (*gets in bed—in a moment sticks head out from under sheet—gets up, yawning*) Dog on it! I forgot to put de light out!

Gets up and gets pistol out of clothes on chair; but forgets to put light out—returns to bed. Soon chair moves off with clothes—sticks out head and groans; but says nothing. Next sheet moves off—jumps up and yells “Ramrod! Ramrod!”

Enter, LANDLORD, R.

Land. What's all this racket about?

Jim. Somebody's stole de tablecloth, and my clothes just went out ob be winder. I know'd if I'd a taken off m' ypants dey'd a gone, too!

Land. Tablecloth nothing—that was the sheet! It was the consequence of an electric current passing to the laundry.

Jim. My clothes go there too?

Land. Yes; but they will all be returned in the morning clean as new.

Jim. Its a good ting for my clothes, 'cause dey was

nearly as dirty as the sheet; but say, boss!

Land. Well?

Jim. Any danger ob dat 'ar current takin' me to de laundry?

Land. Not the least. Now go to bed! Be sure and blow the light out.

Jim. Say, boss; what time did you say the bar opened?

Land. Four thirty!

Jim. Well, wake me about two, please!

Land. For the last time—bon jour! *(exit, r.)*

Jim. Swab-swab! I guess I'll try it again if nobody cares. Hain't much bed there to try; just 'bout as downy as it ebber was though!

Lays down—in comes one rat. JIM sits up in bed; but lays down again—another rat—JIM jumps up—yells “Ramrod! Ramrod!”

Enter, LANDLORD, r.

Land. Here! here! What does all this mean? The guests are all complaining.

Jim. Ramrod, do you furnish your own beefstake to your boarders?

Land. Why?

Jim. I was just goin' to say it didn't cost you much, for the house is full of rats.

Land. *(indignantly)* There's not a single rat in this house!

Jim. No; I knows dey ain't—deys all married and got big families!

Land. Now I want this to be distinctly understood—that I want no more racket to-night! Go to sleep, now!

Jim. "Go to sleep, you baby darling!" Boss, wake me in about an hour, please!

Land. Good night!

(exit, r.)

Jim. Swab-swab!

Goes to bed—slaps himself—raises up with large bed-bug—gets pistol and shoots it off—yells, “Ramrod! Ramrod!”

Enter, LANDLORD, r.

Land. Now, if I hear any more noise, I'll call a policeman and have you spirited away to realms unknown.

Jim. I'se nearly dere now, boss! Ramrod—look at dat man-eater an' den look at *me!*

Land. What! All this disturbance about a poor little innocent bed-bug?

Jim. If dat's one ob yer little ones, I don't want to see any ob yer big ones!

Land. You go to bed now, and I don't want to hear another word from you or I'll fire you bodily!

Jim. Yes; fire me bodily and solely! *(threatening)*

Land. Good night! *(starts to exit)*

Jim. Ramrod!

Land. Well?

Jim. Come here, please!

Land. What do you want?

Jim. Come here, if you love me.

Land. *(approaches very near)* What do you want?

Jim. Tell my folks I died happy.

(exit, LANDLORD, r.) I belebe dis is de bery room whar dat man committed susanside. I do! so I do! so I do!

(frightened) I—I—belebe I'll just say a little prayer un' then go to bed again. *(kneels down)*

Now I lay me down to sleep,
While de bed-bugs o're me creep;
If I should die before—I—wake,
I'd—*(forgets)* be a dead niggah!

Enter, GHOST—scene of fright.

CURTAIN.

• Just Out! A Drama in Six Acts, by Lizzie May Elwyn, •
Entitled.

•SWEETBRIER•

—OR—

The Flower Girl of New York.

SYNOPSIS.

ACT I—SCENE I—Interior of Rogues' Rookery. Carlos Dare reveals the secret of Sweetbrier's parentage to his friend Mike—Ralph Lindsey—Alice discovers that her child is alive—Sweetbrier and her foster father—Death of Carlos Dare.

ACT II—SCENE I—Home of Silas Hunter—Moses and the letter—Mr. and Mrs. Hunter—The lost spectacles—Nancy won't be bossed by city folks—Mr. Lindsey's surprise and arrest of Hendricks—Carlos Dare's confession—Nancy and Moses—Arrival of Sweetbrier—Inez meets an old friend—Earl discovers her secret and breaks their engagement—Green cucumbers.

ACT III—SCENE I—Ideas of Moses—Sweetbrier an unloved wife—Hendricks threatens Sweetbrier, "Unhand me villain!"—Inez and Earl—Murder of Hendricks—Arrest of Sweetbrier—Inez declares Sweetbrier guilty—Escape of Sweetbrier.

ACT IV—SCENE I—Interview between Mr. Lindsey and Earl—Earl discovers his parentage—Inez—Uncle Silas' dream—What became of Sweetbrier? "Was she drowned?"—Discovery of papers—Carlos Dare's confession found—Death of Lindsey—"He has escaped the consequence of his crimes."

ACT V—SCENE I—Pauline and Moses in New York selling flowers—Mr. and Mrs. Hunter in search of their daughter—Sweetbrier discovers Mr. Hunter—Nancy's experience with New York hackmen, etc.—Moses meets his mother. SCENE II—Rogues' Rookery—Sweetbrier comes to Mr. Hunter's rescue—Meeting of Sweetbrier and her mother—Arrest of Nick—Reunion—Re-arrest of Sweetbrier.

ACT VI—SCENE I—Earle, as Lord Wayne, recognizes Sweetbrier as his wife, and the mystery is cleared up—Moses tells the story of their escape.

Anna's Plays--Continued.

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